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THE SOCIETY OF DESIGNERS

that time. The War Office can afford us no information regarding him; I believe he went out in some medical capacity. If this should meet the eye of any of his friends, I need hardly say that his fellow-members would be grateful for any communication.

I am able to announce, since our last issue, the election to membership of the Society, of Mr. J. Mowbray Jeffrey, of Burslem, Mr. F. W. Wheeler and Mr. Walter H. Ferry, of London, and Mr. C. H. Temple, of Ironbridge, Shropshire.

On 19th February Mr. Hamilton Jackson will read a paper on design in connection with stained glass; tickets may be obtained free on application to the Honorary Secretary of the Society of Designers, Clifford's Inn, London, E.C., who will also be pleased to supply enquirers with information respecting the Society.

I. B.



A STENCILLED CHRISTMAS CARD
BY G. R. RIGBY

NOTES

THE following is a suggested Jubilee Tribute for 1901, to be held at the Imperial Institute, as a fitting memorial to the late Prince Consort, for the purpose of establishing a record of 50 years' progress in the art of design, and is from the pen of Mr. A. Jonquet, the well-known designer. The past 50 years marks an epoch in the rise and advance in the industrial arts of Great Britain at the close of the 19th century, and the suggested Institute would commemorate what this country owes to the noble founder of the great Exhibition of 1851, and the instigator of the South Kensington Museum, monuments of his untiring zeal and energy, bequeathed as a testimony of his love and patriotism to the English people. The Albert Institute of Design, and Record Office, enclosing a permanent gallery of creative art, represented by scheduled specimens of British design and manufacture executed during this period, embracing those of Colonial designers and manufacturers, useful alike to teachers, art students, and craftsmen. Rooms of the Gallery to contain examples from the three greatest designers of the last 50 years of the 19th century. For example: Alfred Stevens, Room A,

designs and works; Burne-Jones, Room B, designs and works; Harry Rogers, Room C, designs and works; including the creative works of Royal designers who desire to honour the memory of an illustrious Prince and benefactor.

Harry and Alfred Rogers were amongst the foremost designers of their time who contributed to the success and glory of the '51' Exhibition by the many beautiful carvings and designs which adorn the rooms in the Palaces of Her Most Gracious Majesty the Queen, as well as those of other public institutions. Their compositions were of the Renaissance style, and closely allied to the Grinling Gibbons school.

The Royal Academy revenue to the nation represents £300,000 annually, and creative art, such as decorative leathers, papers, and textiles, £26,000,000, not including metals or other artistic subjects.

It was chiefly owing to the great influence and personal efforts on the part of that honoured designer, the late Lord Leighton, P.R.A., that the designs of the late Alfred Stevens received Academic recognition many years after his death, the finest specimen of which was lately erected in St. Paul's. This English Michael Angelo, as he was called, died in want, unappreciated, neglected and abandoned by his countrymen, to their lasting discredit; whilst they removed and without shame pulled down the last landmark of his genius—those telling lions in bronze, seated in triumph on the finials of a small handrailing—which formerly surrounded the British Museum. Was this piece of vandalism inspired from a spirit of selfish jealousy, or the outcome of a restless craving (offspring of our modern civilisation), which, like the schoolboy, is bent on destroying the first thing of beauty that stands in its path.

The late Prince Albert devoted the whole of his valuable life in teaching the English people that the greatest art of all was industrial, and therefore universal. Nevertheless, Burlington House stands exactly to-day as it did in his time, obdurate, and has failed to produce a Cellini, a Michael Angelo, or a Stevens.—From *The Journal of Decorative Art*.

THE ROYAL ACADEMY SCHOOLS

At Burlington House, on Monday, December 10, on the one hundred and thirty-second anniversary of the foundation of the Royal Academy, the prizes and medals were awarded to the successful students of the year by the President, Sir Edward Poynter. As the present is not what is known as a "great" year, when the biennial gold medals are awarded and the President delivers his address, Sir Edward made only a short speech, and the proceedings took place in the Lecture Room instead of the Third Gallery. The presentations, nevertheless, attracted a large audience, and the galleries in which the Creswick landscapes, the painted designs for the decoration of a public building, and the other works were displayed, were thronged an hour before the distribution took place by an appreciative but critical crowd. The Creswick pictures, which entirely filled the Third Gallery, attracted the most attention. Among those who met in this room to discuss the works before the presentation were Professor Herkomer, Mr. J. S. Sargent, Mr. Val Prinsep (the newly-elected Professor of Painting), Mr. Alfred Gilbert, Mr. Marcus Stone, Mr. David Murray, Mr. Thorneycroft, Mr. Gow, Mr. Briton Riviere, and other well-known artists, both inside and outside the Academy.